# CHOKE ON A LAUGH

interviews with...

Nihilith

[Lancaster death metal]

Lucretia

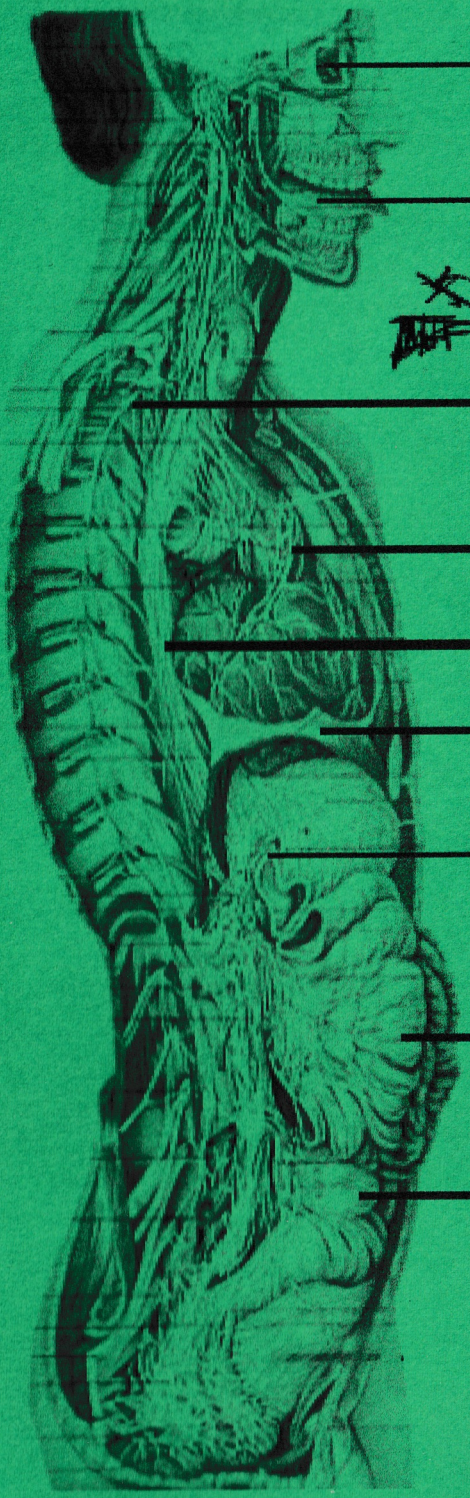
[DC hardcore]

Freakers

[Hardcore]

feb 2019

issue one.

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# I KNOW WHAT YOU MUST BE THINKING

**"What's the fucking point of purposefully limiting your audience by making your writing a physical object that must be obtained to be read? Why not simply publish your musings via a blog in an era in which the easiest way to acess information is with the internet?"**

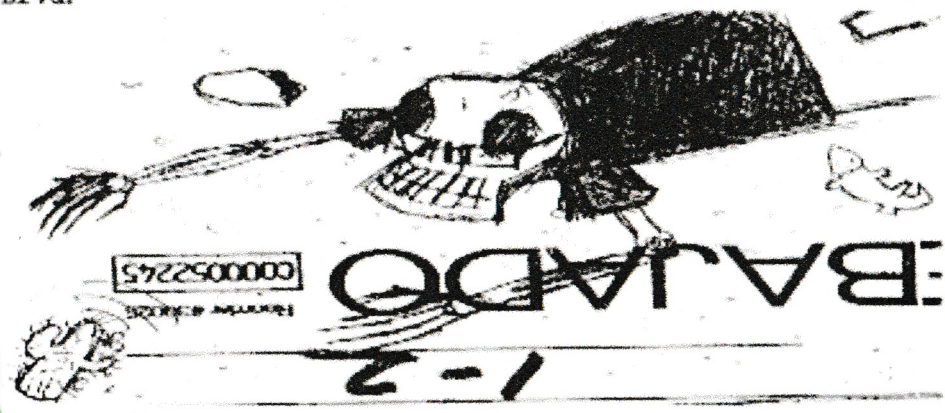
The simple truth is that the novelty of the zine makes this as a project all the more enticing for me. There's something romantic in the idea of a homemade pamphlet published at the tail end of the current decade I find.

Lately the AV has seen some major growth in terms of it's music scene, so it seemed necessary to me ~~to capitalize off it~~ to document and contribute to it, and what better way than to do a limited print primarily based off it? I'd like to think of *Choke On A Laugh* to be a unique secret for the Antelope Valley, like our equivalent to *Wisconsin Death Trip* or *Weird New Jersey*.

This is a project that has been in the making for quite a bit, from the initial ponderings of what the experience would be like to the first few e-mails and messages I've sent to bands for potential interviews. Speaking of, I would like to thank the groups interviewed in this issue: Nihilith, The Freakees, and Lucretia. A band willing to answer to the pestering of some dick on his computer is a band worthy of respect. While I'm at it, I also would like to thank my friends, coworkers, and family for putting up with all my shit over the years.

-S.O.S.

P.S. If you're in the area, don't bother staying. If you do, then most of the cool shit is out on the Lancaster Blvd.



# a hole in the earth

## an abridged timeline of the antelope valley scene

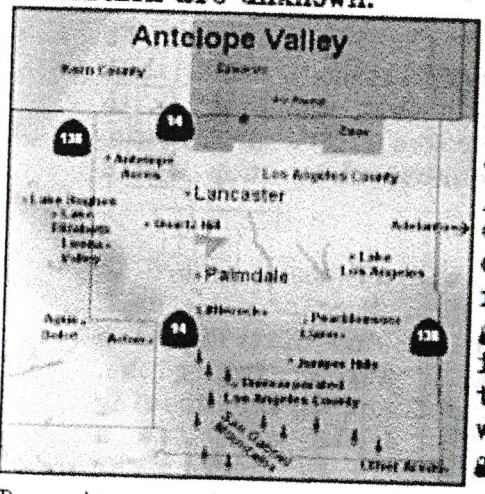
Just north of Los Angeles, the Antelope Valley acts as the western edge of the Mojave Desert. With the Tehachapi and the San Gabriel Mountains surrounding said edge, life in the AV can be seen as similar to living in the center of a crater on the face of the Earth. While the world may still be orbiting, life in the valley is quiet enough to suggest otherwise. At least on first glance, that is.

Similarly, the underground music scene of the AV seems either dead or non-existent within the eyes of outsiders and the unaware. Besides the small handful of native musicians that hold a following sizable enough to warrant Wikipedia entrees (the in-joke comedic rapper **Afroman**, Tooth & Nail alumni member **Slick Shoes**, an "indie rock/hardcore punk/screamo" group called **Finest Hour** that seemingly vaporized after their 2007 debut, and some derd niffers **Frank Zappa** and **Don Van Vliet**), the things that should make a scene appear to not be present within the valley. The truth is, however, that they're here and that the history of the Antelope Valley's music scene is simply invisible.

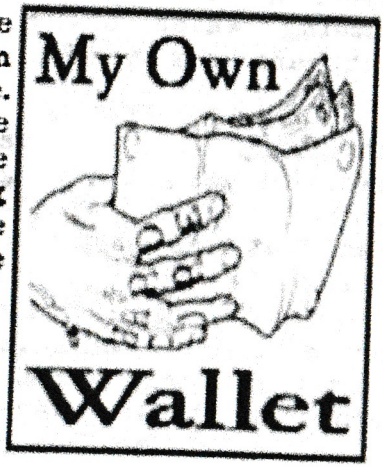
Information regarding the pre-internet age AV scene is difficult to find, but proof does exist that Palmdale housed an independent music shop (creatively titled **Rick's Record Shop**) and a skate park known as

Bicycle Radness.[1] This factoid suggests that the two could of acted as DIY venues for AV bands in the 80's. Afterall, if there were two things that could ever make up for a professional venue for small local bands, record shops and skate parks would be them.

In terms of punk, the Antelope Valley Hardcore (AVHC) scene found its roots in the late 80's. The noisy Scarred for Life from Quartz Hill [2] and crossover-influenced Terminal Holocaust [3] from Lancaster are known to be some of the oldest acts related to the scene, with the two bands being formed in 1986 and 1987, respectively. Other groups that have been noted to be part of the first wave of AVHC include Drunken Mishap, Fed Up!, and Mortal Feast among others, however their exact date and locations of formation are unknown.




The scene would grow throughout the next decade, and thanks to the rise of the internet and digital cameras that occured in this period of time, concrete evidence of the scene's existence at this point is relatively easy to find. The group Stand Against (formed in Lancaster in 1998) created the My Own Wallet imprint, which issued releases from groups within the High Desert area. They also founded the AVHC Tripod site, which acted as an "E-Fanzine" for the local scene. Though both the label and the site have been dead since 2003, they were important attempts at archiving the happenings of the Antelope Valley, even if8 most of the website is broken at this point.



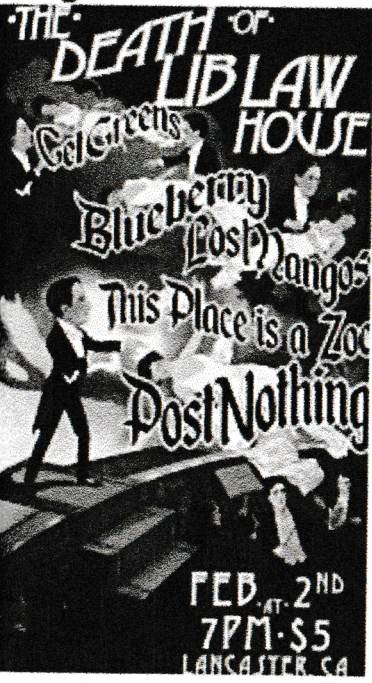
Speaking of labels, 1999 saw the year **No Exit Records** was founded. Initially active until around 2005 (which was when their original website stopped updating), the label released a couple of CDs by local artists and lacked a specific style. For example, No Exit issued releases by the poppy indie rock trio REDLeTTER, as well as recordings from the industrial rock one-man-band Control Freak, who eventually started a unique career in art under the name of the Pyro Painter. No Exit Records would later be revitalized in 2011, this time operating a recording studio that would go on to produce works by bands like Broken Cuffs and Dross. They eventually, however, announced that they would shut down the studio in 2017.

During the 2000's period, the AV scene seemed to be moving at a start-and-stop pace. A grindcore label known as **Raw Noise Records** issued and distributed a handful of releases from bands across the globe, though they eventually went defunct after issuing their last releases in 2007. The decade also saw a number of venues open and close within AV, such as **The Crossing** (which hosted shows for groups such as Subhumans from the UK).

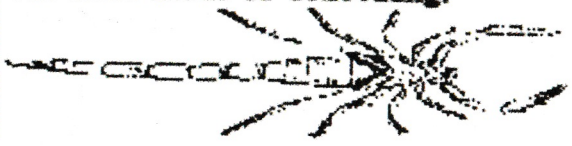
In 2013, a two-day event showcasing various powerviolence/grind groups creatively called the **Punk Is Dead Fest** was hosted at the Industry Theater in Lancaster, [4] and its line-up included more well known bands such as Godstomper and ACxDC, and apparently Nails played too by looking at the show poster.

What's absurd about this whole event is just how little evidence really exists it even happened. Other than a few interviews done with the guy that put it all together, there's no pictures or videos of it that I could find online. If that doesn't make someone like me want to try and make some sort of historical document of the AV music scene, nothing will.

Across the past decade, the developments have been made within the scene, most of which are in effect to this day. The **Circle A Ranch** recording studio has been set up, who helped produced recordings by groups as recent as Deathsworn. **The Britisher** became a viable option to host 21 and over shows, and for a while, there was also the **Liblaw House**, which essentially acted as a DIY venue that hosted various hardcore shows before it's final one on February 2, 2018. Because I'm a poser and everything about that place was learned through word-of-mouth, I'm going the guess that it started hosting shows back around the early-mid 2010's. **The Moose Lodge**,[5] which was a local recreation center in Lancaster, would often host bands performing, however based on the fact their website hasn't been updated since 2014 I think it's safe to say it's dead and gone.




Lately most of the action is seen on Lancaster Blvd, as two stores there made names for themselves for hosting shows. **Voodoo Vinyl**, which opened up back in 2016, and **SpadeFox Gaming**, which began in 2017 and more recently started putting on shows since 2018. Since I'm running out of time to write this, I'm going to abruptly end here. I can't imagine I actually did write down everything in the Valley's history, so if/when I do find new "discoveries" I'll be sure to bring it up in a write-up for the next issue or something.



**Have Some References.**


1. Gongco (July 11, 2015). "Past + Present: Art and Music In the Antelope Valley" PharOut Magazine. phareoutmagazine.com/?p-573

2. n/a. "About Jet Drive-In" Dump TV. dumptv.com/jdi/about.html

3. n/a. "Terminal Holocaust Biography" InterPunk. https://www.interpunk.com/band.cfm?BandID-4437& (if you just look up "terminal holocaust interpunk" in google this exact link should show up)

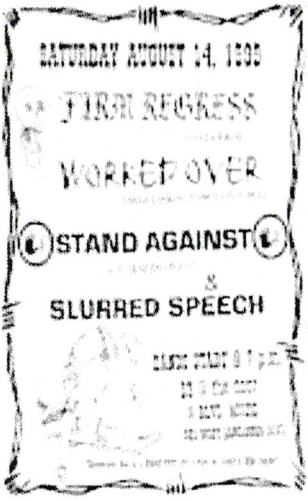
4. Kaminski, Karol (July 22, 2013) "Death to Corporate Punk: An Interview With Punk Is Dead Fest" Idioteq. idioteq.com/death-to-corporate-punk-an-interview-with-punk-is-dead-fest/

5. Joe, Robo (February 7, 2015) "The AV Scene" PharOut Magazine. pharoutmagazine.com/?p-202


**While You're At It, Here's Some Websites Full Of Info.**

High Desert Hardcore (Ancient 90's site with a shitload of band profiles from that era, look up **geocities.com/hdhc23/hdhcmain.html** on the Internet Archive)

AVHC "E-Zine" website that I mentioned earlier. **avhc.tripod.com**



Nihilith are a death metal band from Lancaster, CA that brings da cr0Osh. When I saw them live back in May I had the time of my life. By that, I really meant I was acting like a complete jackass and made a fool of myself, but fuck it at least I was enjoying it. Their debut *Tragedies of the Wicked* EP dropped soon afterwards, and without coming across as a complete kiss ass, I will say that it's one of my favorite releases of this past year. It's something that makes you want to turn your guitar strings into rubber bands and break shit, and not in the Limp Bizket kind of way.

Anyways, they're an approachable group, which was nice because that meant I didn't need to track down addresses and names and all that bullshit to ask a couple of quick questions. Kudos to them for that!

**Nihilith is still relatively new to the world as far as I can tell, so could you give a quick rundown on the group's formation?**

In 2016, we started jamming together. Sean and CJ had been playing in many different groups over the years, and same with Watters and Hayes. We had a mutual friend who started jamming with us, and through him we all met each other and began to play together. After about a year of playing together, our mutual friend decided to leave the group, leaving the four of us. We have played together frequently ever since.

**Lyrically, *Tragedies of the Wicked* could be described as nihilistic and pessimistic, and your bandcamp bio mentions that part of your lyrical inspiration is derived from literature and television. Are there any philosophers or authors you take key from?**

Kentaro Miura, the author of *Berserk*, and Mary Shelley, the author of *Frankenstein*. A lot of our inspiration lyrically is drawn from the *Berserk* series.

For this release, how was the songwriting process like? Was it a consistent group effort or was it more like a primary-songwriter-type deal?

It is definitely a consistent group effort. We spend a lot of time at our rehearsal space working out riffs and exchanging ideas amongst each other. Everyone contributes their suggestions, and we all listen. If any of us have a riff, beat, lyric, or any other kind of creative contribution to bring to the the table, we all try to be open to suggestions and revisions. It's a pretty healthy process.

The songs generally are written first, and the lyrics are added after the fact.

**With the amount of shows this band has been playing locally do you think Nihilith would (or even could) do a tour? Maybe even appear on next year's Ozzfest?**
We definitely have intentions to tour. Hopefully that will happen within the foreseeable future. As far as Ozzfest or any big shows and festivals go, we can only hope. Hit us up.

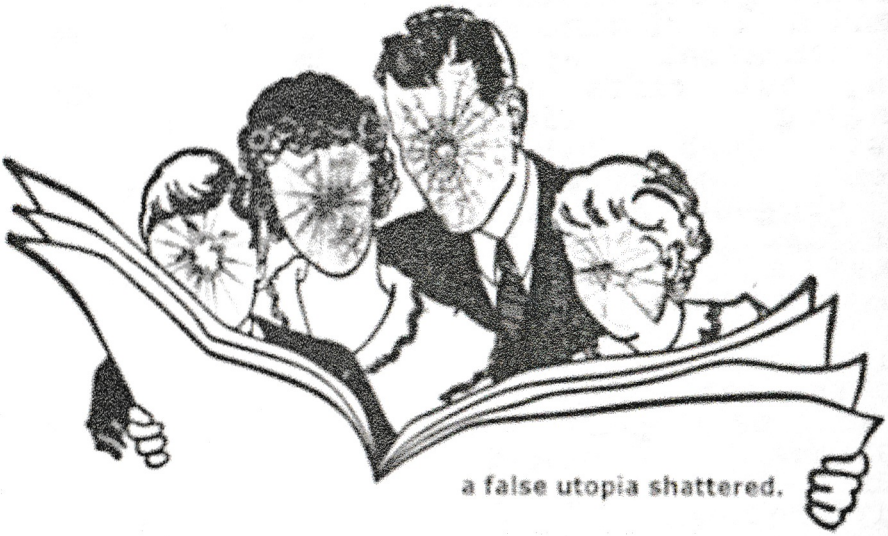
**If you could choose any 10 groups, current or past, to build the best fest ever, what would you choose?**
Cannibal Corpse, Dying Fetus, Defeated Sanity, Disentomb, Spawn of Possession, Black Sabbath, Jungle Rot, Death, Meshuggah, and Animals as Leaders.

**With all that said and done, are there any last shoutouts you'd like to give?**
Shout out to Joe Small, Carlos and Burgerwolf, the Deathsworn boys, Los Mangos, Tentacle Centipede, and all our friends and family who support us.

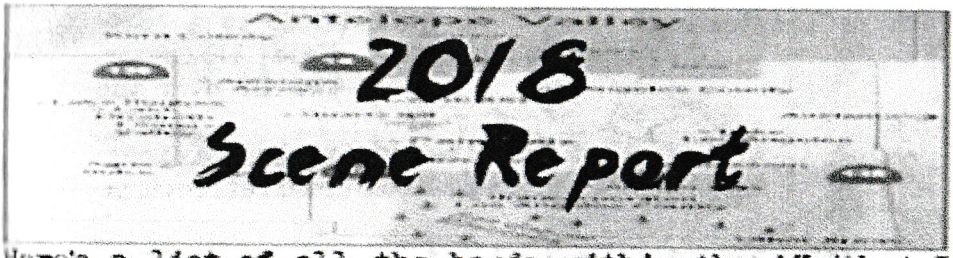
**Give Nihilith attention via:**

**bandcamp: nihilithslam.bandcamp.com**

**instagram: @nihilithslam**



a false utopia shattered.




Here's a list of all the bands within the AV (that I can find info on) and some basic info on what they did this past year. Consider this a sacred scroll, like those handwritten cheat codes for GTA your friend gave you in 7th grade. I tried to include every band I could think of/find info on, including non-heavy stuff so as to not be a dick and leave anyone out. If I did leave anyone out, then my bad. We all piss the bed sometimes, right?

ALL EYEZ is a hardcore group currently working in the studio to release some material
Instagram alleyezhc

BLOOM won the Xbox giveaway AccessBlvd did a while back. They haven't put anything out yet.
Instagram @bloomimsorry

BLUEBERRY put out a split with Los Mangos last summer
blueberryav.bandcamp.com
facebook.com/blueberryav

BOSHOUYAI is a grind band with members of Snitch and Phlegm that just put out a split with Mind Funeral and Coup D'etat
boshouyai.bandcamp.com

CAPTAIN SMOOTH TALK is a ska punk band that I got to see one night. Mosh and/or skanking is applicable.
captainsmoothtalk.bandcamp.com
facebook.com/captainsmoothtalk

COOLSIDE is a Lancaster youth crew quintet that put out a promo early last year and went MIA.
coolsideyc.bandcamp.com
facebook.com/coolsideyouth

**CRUEL REFLECTIONS** is a post-punk group from Lancaster. They put out two EPs over the past year.
**cruelreflections.bandcamp.com**
**facebook.com/cruelreflections**

**DEATHSWORN** is a d-beat group with members of Nihilth and Fortapt. Their debut came out in October
**deathsworn.bandcamp.com**

**EXIT MASK** recently broke up, and put out a demo earlier this past year before hand.
**exitmaskhorror.bandcamp.com**

**FORTAPT** broke up within the past year, they played a mix of black metal and hardcore
**fortapt.bandcamp.com**

**HALF/MEASURE** is a pop punk band that released an EP years ago. They're still playing shows on a somewhat regular basis.
**halfmeasure.bandcamp.com**
**facebook.com/halfmeasure**

**HOW SCANDINAVIAN** put out a new song last year and is supposed to finally issue their second album later this year.
**howscandinavian.com (spoiler alert it's just bandcamp)**
**facebook.com/howscandinavian**
**Instagram @how_scandinavian**

**IN DECLINE** is a hardcore band taking their time writing their full-length.
**indecline.bandcamp.com**
**Instagram @inxdecline**

**INFILTRATOR** is a thrash metal band, though they haven't put anything out yet
**Instagram @infiltratorthrash**

KISS CHANCE put out an album last October that dabbles in lo-fi slowcore
kisschance.bandcamp.com

LAS RITAS has a ReverbNation page still and put out an EP not too long ago. They tend to lean in the surf category.
lasritas.bandcamp.com
reverbnation.com/lasritas
Instagram @lasritasca

LITTLE COMBAT is a chiptune solo project. I saw the guy play at the SpadeFox parking lot and watching a dude do screamo shit while making beats with a PSP was pretty epic.
littlecombat.bandcamp.com

LOS MANGOS reformed last year and put out a split tape with Blueberry. I saw their first reunion show at some guy's backyard, but I didn't tell my mom before hand and she got ultra pissed at me because of that.
losmangosav.bandcamp.com

MASCOT YEAR is an emo duo that I thought broke up, but apparently not.
mascotyear.bandcamp.com
Instagram @mascotyear

MILQUETOAST is an indie trio that played a couple shows I was able to come see. They don't have any material released.
Instagram milquetoast.band

MONARCH is a weird freak-folk industrial project thing that makes me think what Jandek would sound like if he was born a millennial
monarchblinderred.bandcamp.com

NEW CHARACTER is a math rock band that just put out an album
newcharacter.bandcamp.com

NIHILTH is a death metal band that released their debut EP earlier last year.
nihilithslam.bandcamp.com
Instagram @nihilithslam

PETRARCA is a group I found on bandcamp while looking for local artists that put out a demo.
petrarca.bandcamp.com

PHLEGM hates everything and puts out noisegrind
phlegm1.bandcamp.com

PLAYING TOURIST FOREVER is an indie band that incorporates elements of chiptune
playingtouristforever.bandcamp.com
facebook.com/playingtouristforever

POST NOTHING put out an album and broke up. I got to see their last show and they gave t-shirts away for free and like a fuckin' wolf pack everyone in the room ran out to grab one. I thought I wasn't going to make it out alive...
postnothing.bandcamp.com
facebook.com/postnothing.edu

SNITCH is a lo-fi grind band that recently went on hiatus to work on other shit
avxsnitch.bandcamp.com
facebook.com/avxsnitch

SOUND CURFEW is a jammy-alternative rock band that put out a single back in May and an EP back in 2017.
facebook.com/soundcurfew

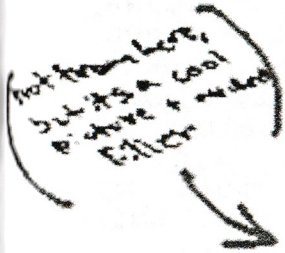
TIME TO KILL is a Tehachipi hardcore band that likes to pull the nu-metal move of spelling their name as "TIME2KILL" sometimes. They put out an EP last year and are working on an LP.
timetokilltimetokill.bandcamp.com
Instagram @timetokillhc

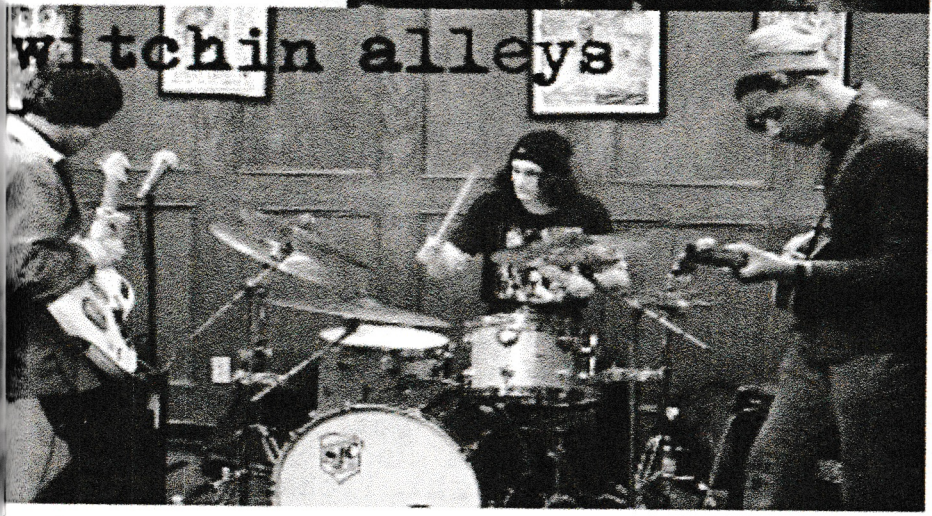
THIS PLACE IS A ZOO has guys from In Decline and played a Slipknot cover when I went to see them one time.
thisplaceisazoo.bandcamp.com
facebook.com/thisplaceisazoo

WALKING ON WAVES is a pop punk band that is currently working on recording
facebook.com/walkingonwavesband

WITCHIN ALLEYS is a surf rock trio that put out an EP early last year
witchinalleys.bandcamp.com
instagram @witchin_alleys

XOM is an indie group that utilizes electronics
xom-band.bandcamp.com
facebook.com/XOMband
instagram @xom_band





# The FREAKEES

When it comes to the stagnation of the death of the AV scene's current wave of bands, Lancaster as a whole could be seen as the one responsible. Whether that's a good thing or a bad thing depends on how much of a prick you are. Among the few spaces that host shows, and the even fewer that host all ages ones, include Voodoo Vinyl, a quant record shop on Lancaster Blvd. Recently, they've also opened a Santa Monica location, and the chained up elitist in the darkest corners of my mind is going apeshit over the thought that my precious record shop is not unique to this shithole desert anymore.

Some of the guys that run Voodoo Vinyl also work behind Archfiend Records, a tape label that primarily focuses on weird garage/punk-type stuff, and perform in the walking circus of fuckery that is **the Freakees**. To describe their sound, I would like to compare them to the sound of the love child between early No Trend and the erratic weirdness of Ween smacking the floor. Of course, I mean that in the most flattering way possible. Their recordings are borderline boombox-tier lo-fi, and while they have a live drummer they utilize programmed beats to give the sometimes sludgy bass a bit of an industrial/synth-punk twist. They even got one of their tapes reviewed by Maximum Rock n' Roll, so they're doing something right. Probably.

I was able to score a live interview with them at the shop, which resulted in my awkward ass stuttering poorly-written questions for about 20 minutes. I got to see the behind-the-counter section close up, so that was cool. When I got there some old guy got pissed because they weren't buying stuff and he had his box of CDs ready in hand. That has nothing to do with the interview but it was funny to watch so I'll put it in anyways. Also, If JJ is reading this, I got a free Radiohead poster from them and you didn't, bitch.

Well, here it is. The whole damned thing.

**Working on and with a large number of projects, the first question that comes to mind would be how the hell do you juggle it all around?**

**Dante:** I don't, I fucking hate Freakees.

**Alan:** For me, this is all I do. This music is all I make time for, I don't do anything else.

**Kiana:** The one thing about Voodoo is that they kind of let us manipulate our hours, so if we have a show or something we can just do that. It's all we kinda want to do, so we just make it work.

**Jabe:** I put it in my priorities list with other things, then i scramble it all, but honestly it's all worth it.

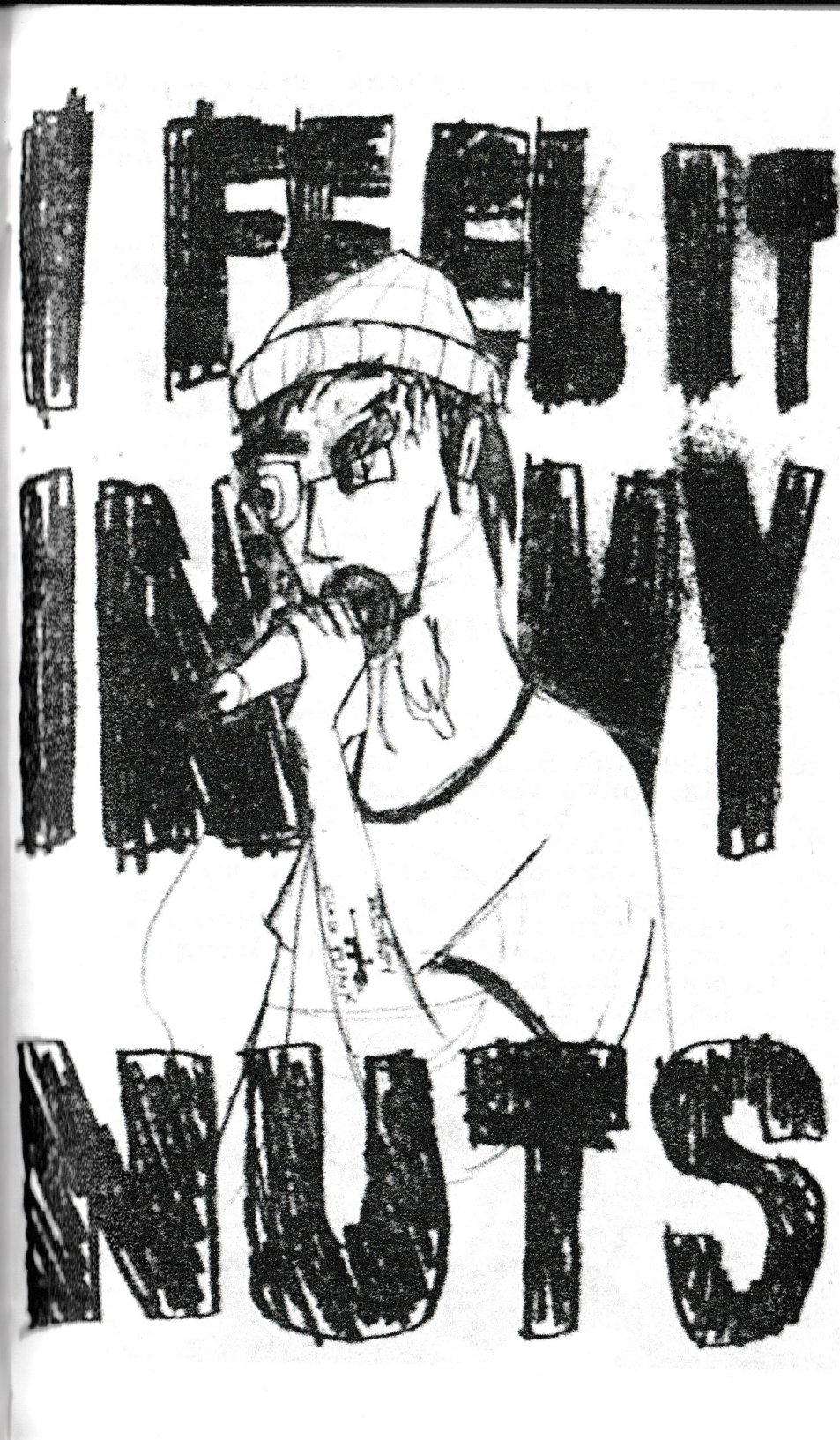
**Dante:** I do the same exact thing so I don't have to worry about school.

**When it comes to releasing stuff through the Archfiend Records imprint, what is the process like for issuing tapes? Do bands usually send you guys stuff or is it more like you make the first approach?**

**Kiana:** It's kinda mixed.
**Dante:** Yeah, the whole reason it started was to just put out our friend's bands and our bands, and we've been doing that ever since.
**Gabe:** [Looking at Dante] Are you filing your nails?
**Me:** He has keep good hygiene, especially with that rock n' roll lifestyle...

**The usage of pseudonyms and plot lines from shitty b-movies used in conjunction with some of the Archfiend releases kinda gives me a Clark Kent/ Superman-esque dynamic vibe. What influences that? Some sort of deep artistic statement on American culture and it's values, or is my inner hipster artist-wannabe snob simply peeping out?**

**Basically everyone at the same time.** I wish...
**Gabe:** In ways, we're definitely influenced by *Troll 2* because that is a product of shitty b-movies churning out movies for profit.
**Kiana:** A lot of those movies deserve that recognition. Their fucking awesome.
**Dante:** All my dad does is watch bad movies and then tell me to watch them too.
**Kiana:** "You need to watch this, it's terrible, it's garbage..."
**Dante:** You'd ask him, "is it good?" and he'd be like "well, y'know..."
**Kiana:** Maybe it's a metaphor for us because we're kinda shitty, but we're fun too.


I FELT
IN MY
NUTS

**The artwork which adorns releases of the Freakee kind also remind me of cartoons of the 1920's and 1950's. What would you all say would be your influences, visually?**

**Kiana:** All of us are artists and we take influence from a lot of different things. I like the rubberhose style, and a lot of old punk flyers too. Zap Comix, all of those artists, I just rip them off all day.

**Me:** They say plagiarism is the best form of flattery.

**Alan:** Same, I would draw old flyers and stuff early on and just kept doing it. My style's just simple black-and-white stuff, you know?

**Dante:** I'm not good at drawing, that's my style.

**Gabe:** I like Nick Blinko a lot, but I'm not as good as him. That's what my art tries to be.

**Kiana:** I rip him off a lot, too. He's definitely up there.

**Gabe:** I like cartoons a lot too. I only ever started drawing because i used to take those after school drawing classes in elementary school and draw Invader Zim and Spongebob... Rest in peace, Stephen.

**Dante:** God bless him.

)f all the projects you guys have been nvolved with, which would be your avorite? Bands your not in count, too don't worry, I can keep a secret).

)ante: FREAKEES.

Liana: They're all really cool in their own way, Alan's band 700 CLUB is awesome, and so is LEAD, Gabe's band.

)ante: The best is LEECHES.

Liana: Yeah, they're from Sweden and they've asked us about putting a tape out. They're so good.

Gabe: They're not on Archfiend but a band we all love is LAUNCHER...

)ante: Yeah, we've put out some of [Dan from Launcher] other bands like LIPOSUCTION and his old garage band HANS SOLO'S BABY. It's pretty cool though.

Alan: The people that follow Liposuction on Instagram are actual surgeons and shit...

Liana: We're getting doctor clout, it's weird.

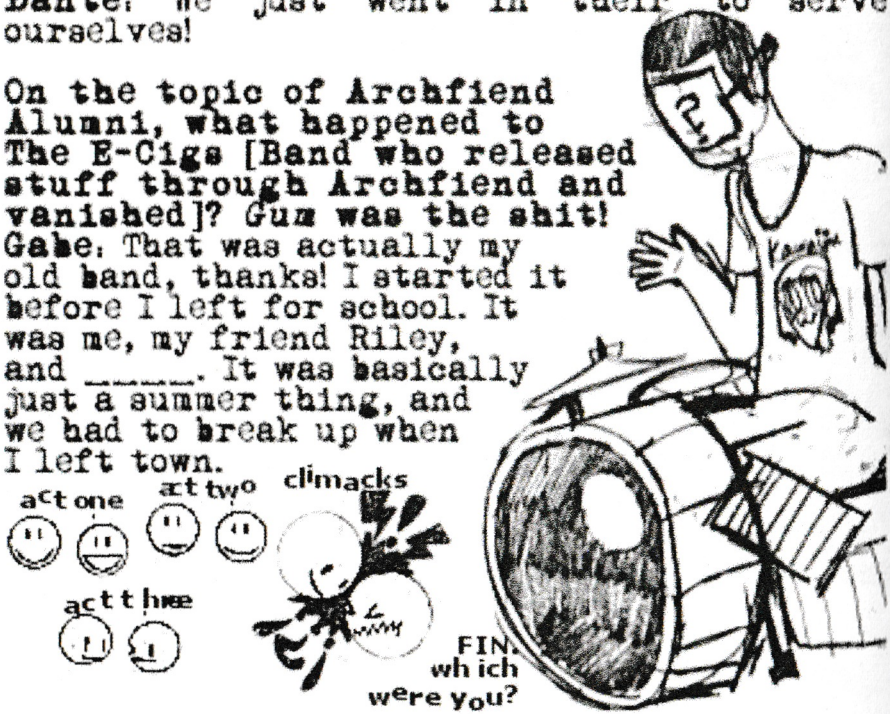
)ante: I posted a picture of some portable vacuum in the corner of a bathroom with a shitty filter on it, and the only people liking and commenting were actual liposuction doctors. "I like your set up."

Liana: "Great methods."

Gabe: "Wwwoaaaoow."

**Alan**: At least 3 people commented just "wow."
**Dante**: I'd just reply to that and be like, "Yeah." I would use the account to just comment on old punk celebrities and act like they're already customers. "See you on monday, Kim," and "Jello!"
**Kiana**: "Not looking too good..."
**Dante**: Once I commented on Harley Flanagan's. "Oh Harley, not looking so hot, check your DMs for a 20% off coupon."
**Me**: Trying to send a message?
**Kiana**: Yeah, make them feel bad.
**Gabe**: Our long-standing feud with Harley Flanagan.
**Kiana**: That's an early-on beef though.
**Dante**: Freakees has too many feuds.
**Alan**: We gotta keep that beef going though, got to roast him everyday.
**Gabe**: We got to start John Joseph beef.
**Kiana**: Hell no.
**Dante**: We don't want to look like we'd be on John's side.
**Greg**: Yeah man, we're on no one's side. We're on the Freakee side.
**Dante**: We just went in their to serve ourselves!

**On the topic of Archfiend Alumni, what happened to The E-Cigs [Band who released stuff through Archfiend and vanished]? *Gum* was the shit!**
**Gabe**: That was actually my old band, thanks! I started it before I left for school. It was me, my friend Riley, and _____. It was basically just a summer thing, and we had to break up when I left town.



(Gabe didn't go into much detail surrounding the member's relationships with one another and the break up, so to make up for any gossip I could of capitalized on I'm going to write that Riley left to live a minimalist life of enlightenment in the mountains, _____ lost his ability to walk from a battle with the Jem'Hadar during the Siege of AR-558, and Gabe suffered a fate worse than death by having to put up with my crap just for this shitty zine.)

**Now that the well of generic interview questions has come dry, care to give any last shoutouts? Maybe even some... disses?**
Gabe: [Eyebrows raised and eyes lightened, he sits for a moment in deep contemplation] Disses...? Well, most of the people I usually shout out are already right here in the room...

What followed next was a session of name dropping, both in good and bad context. The interview ended there, and before I write down my half-assed attempt at a list I would like to point out that the live photos were taken and used with permission by Megan Hullander (Instagram user Cowboycrush). Thanks Megan, maybe next time I go to a show I'll bring a camera so as to not have to hug you or anyone else who thought ahead.

| SHOUTOUTS<br>THANK YOUS | DISSES<br>FUCK YOUS |
|---|---|
| *Leeches (x2)<br>*Launcher (x2)<br>*CIHIR<br>*~~Voodoo Vinyl~~<br>*Their anonymous billionaire backer<br>*Their ghost writers (shoutouts to mine as well)<br>*Adam<br>*Oliva<br>*OG Scott Free<br>*Santa Clarita<br>*Ventura County<br>*Dante's parents + roommates<br>*Gabe's roommate Megan (She takes good pictures)<br>*Spongebob<br>*Capitol Records for signing them<br>*Butch Vig for the mixing<br>*Sub Pop for adding them to the Singles Club<br>*Dr. Unk<br>*Gabe's Parents | *Ian for not being at the interview + being bald<br>*Gabe's last job with the most unsearchable name ever<br>*Burger Records (x2) |

how to hug these guys
archfiendrecords.bandcamp.com
istagram: @thefreakees

Lately I've become affixed by cryptobotany, which is similar to cryptozoology (the "study" of creatures merely rumored to exist, with Sasquatch and the Jersey Devil being famous examples) except it instead focuses on legendary plants. I've been particularly interested in the various hoaxes of carnivorous plants that were widely popular in the 19th century. The idea that you could be exploring some jungle and accidently bump into a tree that will tear you apart and consume you is simply too freaky to ignore, so for this section that will be completely unrelated to the rest of this zine I'm going to list off some of the more well-known examples of this phenomenon.

The earliest case of a man-eating tree to be released in attempt to convince would be an article about the **Crinoida Dajeena** (aka **the Devil Tree of Madagascar**) published by *The New York World*, an early example of an American newspaper that utilized yellow journalistic tactics to garner readers. A mind-numbingly absurd article was published on April 28, 1874, primarily composed of a letter written by a supposed researcher Karl Loche accounting his time in Madagascar. This letter detailed disturbing sacrifice performed by the Mkodos tribe of the region. Some researchers have been able to find out that "Mkodos" means "total bullshit" in the Hine-Site language.

Loche described the tree as like a "pineapple eight feet high" with twelve foot long leaves that hung down on it's side like blades, and a "white concave

figure" that sat on the top of the cone, filled with a transparent fluid and had a pair of pedipalps on top of it. He then goes on detailing how members of the tribe forced a woman to climb to the top of the tree, in which it's pedipalps began to crush her, blood pouring down its bark and mixing with its own fluid. The rest of the tribe began to drink the mixture, and then proceeded to have a wild ass orgy.

The article would be reprinted and/or referenced in other magazines of the era, such as the Volume 52 of The *Farmer's Magazine*, and the June 1897 issue of *The Garden Magazine*. Some have even tried to find specimens of the plant, such as Actual Africa author Frank Vincent or former Governor of Michigan Chase Salmon Osborn, who both were unable to find the fictitious entity and concluded that it was all a total load. It wasn't until 1888 when the story was reprinted in issue two of Current Literature, where editor Frederick Maxwell Somers explained that the story was written by a guy named Edmund Spencer for The New York World, inspired by the venus fly trap.

Even after this hoax was explained, however, there have been some searches for it. For example, the *United Press* published a story on August 18, 1932 about a supposed Royal Geographical Society member by the name of Capt. V de la Motte Hurst who made plans to lead an expedition to Madagascar in search for the tree. There was never an update on the said expedition, though, which leads me to believe it was more horseshit.

Since the original publication of the Madagascar Tree story in 1874, there have been numerous other written legends of killer trees. For example, as reported in a November 1882 issue of the Nature research journal, one South African missionary Reverend G.W. Parker describes of a poisonous tree named the **Umdhlebi**. According to him, two species exist a tree form, and a smaller shrub form very similar to the former. Absolutely no evidence exists for this specimen other than this written word, again suggesting that this was the work of a bored mind looking to fuck with people.

Parker described the tree as having two layers of bark

(the outer layer dead, the inner layer alive and growing), glossy dark green leaves, small black pod-shaped fruit with a bit of red at the ends, and surrounded with the bones of creatures somehow poisoned by it. Exactly how the tree would affect its victims is unclear, but Parker theorized that it secretes a gas when its victims come within close range, so that when the said victim passes out and dies, their nutrients may be used for the tree's soil to keep it alive and well. That's fucking metal, Umdhlebi should be the name for a Vegan hardcore band or something.

Symptoms for poisoning included headache, bloodshot eyes, abdominal pains, diarrhea, delirium and eventually death. Supposedly the tree's fruit could of been used for medical purposes, even as an antidote. Natives of Zululand, the region the tree apparently comes from, believed the species were possessed by evil spirits and would sacrifice goats and lambs to them. Need I repeat just how evil this thing sounds? The shit apparently grew on rocky terrain, with no other life to accompany it. Pure death.

Another example of a carnivorous tree, similar to that of the Madagascar Tree, was showcased in James W. Buel's 1887 book *Sea and Land. An Illustrated History of Wonderful and Curious Things of Nature Existing Before and Since the Deluge*. In which is described a plant with a thick, short stump and slender spines that lay on the ground and are covered with thin spikes. Apparently native in both Central Africa and South America, the passage details that whoever comes close enough within it's reach will be gripped by it's spines, held above it, and have their blood squeezed out of them so as the tree's bark may absorb all of it.

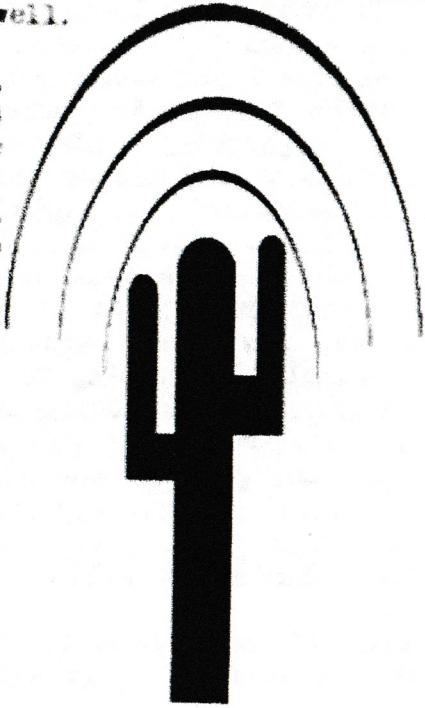
According to accounts sent to him by Dr. Antonio Jose Marques, a supposedly "distinguished gentlemen of the city of Barranquilla, in the United States of Colombia" (i.e. a guy no one's heard of before or since the book's publication), the tree's vines make a hissing sound when they rub against each other to grab it's victims that sound similar to the Spanish phrase "Ya-Te-Veo", or "I See You", thus giving it the name of the Yateveo Tree. He also claims that even if one may be able to escape it's grasp, it's sharp spikes can potentially inject a lethal poison into them, which causes instant death. Get called out by a tree and die either by being squeezed like a lemon or through quick lethal injection, ouch. Apparently also being used as a form of capital punishment in Africa, the author straight up expresses that he's "inclined to doubt" everything about the plant due to his belief that "facts are greatly exaggerated".

A very similar account of a blood-thirsty tree that

utilizes its branches/vines/spines/whatevers to capture its victims would later be published in an article for *The Times*, a Philadelphia-based newspaper, on December 8, 1889. Following a story told by the "well-known" New Orleans naturalist Leroy Dunstan after a trip to Nicaragua, it described a plant "composed entirely of bare, interlacing stems" that were "nearly black" in color and featured a dark grey, thick gum that secreted from pores. Located within a swamp nearby a lake, Dunstan witness it attack his dog to which he narrowly saved by cutting off some of it's vines.

The world famous Dunstan would carry out additional research by means of studying the dismembered vines he claimed and conversing with locals, learning that the La Safenas de Diable (or, "The Devil's Snare") wraps its victims with its spines and utilize its sap to help prevent escape, sucking their blood with its pores and leaving the drained carcasses to rot. Because of this, superstar Dunstan gave it the personalized name of the "Vampire Vine". This story would later be reprinted in the 1891 September issue of *Lucifer* magazine, and was later touched upon in the October 1891 edition of the *Review of Reviews* by British reform journalist William Thomas Sneed.

If you're a weirdo interested in killer trees like me, you'd probably notice how similar this account is to that of the Mexican **Arbor Diaboli**, which was published as a story through The Mechanical News the same year as that of the Vampire Vine. Originally credited to be written as a letter by a man by the name of John M. Betterman during a visit to Chihuahua, Mexico, the story described of a plant that held the ability to intertwine its branches around birds as large as freaking chickens and suck them dry of their blood. Described to be similar to "a gigantic tarantula awaiting its prey", the story was later revealed to be written by Joseph Mulhattan, a notorious hoaxer who'd make up stories fabricated a real life events for shits and giggles. Dude wrote a similar story describing the discovery of the made-up **Magnetic Saguaro Cactus**, which apparently could hold the ability to pull birds, rodents, and even people right into its razor-sharp spikes. Interestingly the guy even went as far to theorize how the cactus worked in attempt to up the believability. Southern Arizona, where the cacti was supposed to be native, is full of mineral ores, which can contain magnetic properties. If placed within close enough range of these ores, the cacti's roots could intertwine with them and be granted that ability as well.



With the turn of the century, stories of giant carnivorous plants seemed to fell by the wayside. Though, accounts still sprung up occasionally. In William Wescott Pink's 1903 novel *Echoes of Erin* is included a story about the **Grotto Flower of El Banoor**, a large, legendary flower that possess the ability to put people in a "dream-like stupor" by means of secreting a perfume so as to consume them while they're out cold. The story supposedly originates from the 1561 captain log of Captain Hugh Arkwright, after being told about it by natives of the

of the South Pacific island of El Banoor. When I try to look up El Banoor, I only ever find results relating to this legendary flower, so I have a bit of doubt of whether or not this chapter of Fink's book really came from a captain log that old...

The last major citing of a carnivorous tree (that I can be fucked to look up, at least) where two separate but similar cases of one located within Mindanao, an island within the Philippines. The first described in the January 4, 1925 issue of *American Weekly* by Mississippian planter W.C. Bryant, and the second in the December 25, 1927 issue of *Abilene Reporter* detailing the untimely passing of Leoda Eddison's husband. The first encounter described the **Man-Eating Tree of Mindanao** as roughly ninety feet in diameter and thirty-five feet high and reeking of rotten flesh. I suppose at this point everyone decided to rip off the Yateveo story, as this tree also utilized it's branches like tentacles to grab it's victims. At least Mulhatton and that Grotto Flower guy tried to do their own things, sorta.

While I'm at it, when I was doing my research I did come across a modern day tree that, while not crazy violent like the ones I just mentioned, is rumored to be cursed. **The Devil's Tree** of New Jersey is a mostly-dead oak tree that supposedly holds the power to bring harm to anyone that vandalizes or shit talks it within close distance. Backstories to explain this include it became cursed after a farmer killed his entire family and hung himself on it's branches. Supposedly, the tree is always warm regardless of the temperature outside, and there's never snow around it when it snows. The local township was going to have it taken down, but they decided against doing so. Can't blame them, I'd consider myself a cynic and a skeptic, but I wouldn't want to risk getting assfucked by some psycho tree demons either. Though, apparently it's now surrounded by chain-link fencing so as to prevent vandalism, so interpret that as you will.

Anyways, if you actually read through all this bullshit instead of just skipping to all the band

interviews (which is understandable), then thanks. I might continue writing about weird shit kinda like for the next issue, might even talk about urban legends or disappearances if I feel like putting in the extra effort.

**REFERENCES**

Oh, yeah, here's my sources. The books can be accessed and viewed through Google Books and the Internet Archive, and the websites (especially the Hoaxes.org page) did a way better job at explaining the histories of most of these than I did, certainly worth ripping off. Can I get that passing grade now, teacher?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**WEBSITES**

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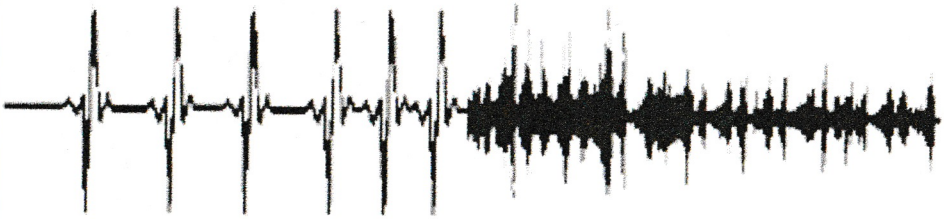


Lucretia is a hardcore band from Connecticut that doesn't play youth crew. In fact based on what I saw of them when they stopped by Voodoo Vinyl during their tour with Post Nothing (RIP, by the way) they're basically 20-somethings with Marshall amps that inherit their metallic spazz sessions us cultured punk kids call music from the likes of Coalesce and Slipknot. The fuckin' *real* deal, in other words.

Somehow I convinced them to let me ask questions they've probably already answered back in the East side through means of e-mail, and for that I give thanks. The following contains answers from their guitarist Michael Terry who proceeded to gush over Guns N' Roses, talk about their hometown, and do a sick burn on me for fucking up my research on some coordinates. I wouldn't want this interview to of gone any other way.

**Thanks for agreeing to do this man!**
Hey, thanks for having us.

**First, let's get the elephant in the room. What's up with the Guns N' Roses aesthetics? I can't help but think there's some sort of artistic correlation to how your latest EP contains tracks named after GnR members and takes its own name from the GPS coordinates to Broadway...**
Guns N' Roses rule. That's really all it comes down to. We're all enormous Guns N' Roses fans and we're really bad at coming up with song titles, so when we started writing these new songs we had these really awful placeholder names and then halfway through we decided to just call them "Slash", "Duff", "Izzy", etc. because we're always talking about Guns N' Roses anyway. When it came time to actually give them official titles (which was like 5 minutes before we actually released the record), we went with the real names of GnR members to see if anyone would catch it. The secondary titles are all kind of nonsense and them being in parenthesis was something we did on our first EP from 2012, when we were all in high school. This is our first EP as a three piece so it just seemed like bringing back that naming convention made sense.

The GPS coordinates are actually for our hometown, Shelton, Connecticut. Shelton is one of those East Coast cities where half of it is super developed and the other half is all woods that have been owned by the same families since the Colonial Era. Shelton's known for making Wiffleballs (the only Wiffleball factory in the world is in Shelton), and is kind of a former industrial, rust belt city that doesn't really harbor any notoriety. Most bands in our area will say that they're from one of the bigger cities in the area, like New Haven, but we're from Shelton and that's something we're proud of. If there's anything we love more than Guns N' Roses, it's Shelton.

**Based on my research (i.e. stalking your Facebook page) your October tour with Post Nothing was the first you've done out in the West Coast. How did it come about?**

We first met Post Nothing at a show they had in Connecticut when they were on tour with Crushed. It was one of those mutual "yo your set was sick" things. Jed and I kept in contact after the show on Facebook and one day we got into a conversation about touring and he brought up the idea of us doing a tour with them during their last shows as kind of a joke. We all really liked Post Nothing and the idea of playing in California was too good to pass up so we kind

of called him on his bet. Everyone in Post Nothing, Jed (and his partner Sarah), Hans, Joe and Matt, were unbelievably kind to us and went above and beyond with their hospitality.

The tour we did with Post Nothing was actually our first tour ever and our first out of state shows in general, let alone West Coast. When we announced it a bunch of our friends were messaging us like "that's such a Lucretia thing to do, have your first show out of Connecticut be in fucking California". We had a lot of fun out there, playing to a completely different scene where literally no one knew us besides Post Nothing. Unfortunately our bass player, Sean Walsh, was unable to fly out with us. Not having him really sucked, both sound-wise and emotionally. We really missed him out there, it's the biggest complaint we had with the experience. It was like missing a limb.

**Any tour stories you can share? Near-death desert experiences or whatnot?**
We mostly did touristy shit while we were around since Mark and I had never been to California before. We went to an In-N-Out and were in the Sunset Strip within like 60 minutes of landing at LAX.Like if we saw someone who was in RATT we would have flipped out. We also did the quintessential "first time in California" thing and went to like, the Hollywood

Walk of Fame and the Santa Monica Pier, we also went to that Amoeba Records spot, which was wild. I like clothes so I dragged Marco (Carotenuto, their drummer) to Round Two Vintage. It was basically like being on vacation but we got to go to a hardcore show at the end of each night, but for me the highlight of tour was definitely the sheer amount of nu-metal Karaoke that Jed did. Homeboy was belting out Disturbed songs in bumper to bumper traffic, which is probably the most Southern California experience I can imagine.

The desert is so sick. We would wander into it at every chance we got. I guess people just find whatever they're used to boring. Like we're pretty jaded about the whole autumnal season change with the leaves turning red. The desert is kind of like your guy's equivalent of that. The desert is wild, it's really serene and interesting to walk through, and it's almost like being on a different planet. Sometimes a lizard or something would run by or some shit. Mark loved the desert more than any other place we saw.

**From a lost soul stuck in the West Coast, how is the Connecticut scene like, and how does Lucretia fit in the middle of it?**

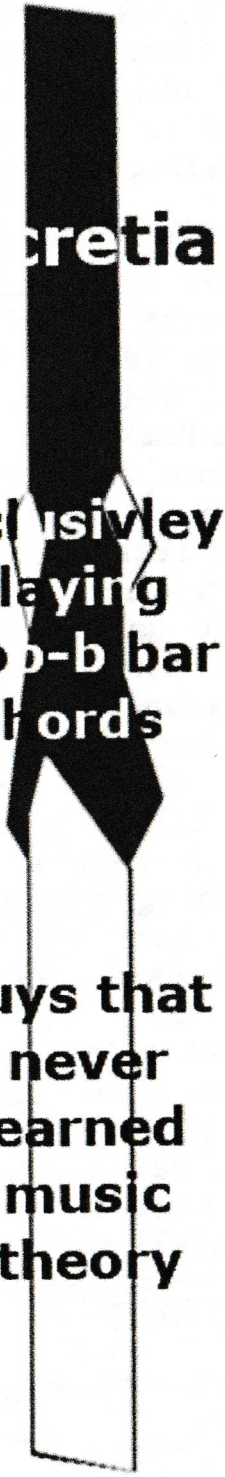
Connecticut is an incredibly small state, like we're only a little bigger than LA County, so everyone basically knows each other. There's little pockets of micro-scenes within the state, like Hartford having a lot of metalcore bands or Waterbury having all

the Hatebreed/100 Demons worship hardcore bands, but everyone winds up playing with each other since there's only a handful of viable venues in the state and everyone kind of comes up playing the same few venues.

There will be brief movements where one venue or band will pick up steam for a little while and attract similar groups and there will be a specific scene that's doing better than the others, but then when it collapses there will be a vacuum left waiting for another strong movement to emerge, and when it does everyone gets in on that. Like Connecticut had a pretty decent stake in the whole emo revival movement between The World Is.., Make Do and Mend, and Hostage Calm, or on a smaller scale, we had a pretty cool venue over by where we all live that brought in a lot of really cool DIY and experimental artists, and there was a strong punk scene in New Haven like 5 years ago. So we'll have a pretty cool thing going for a while but it always fall apart after a year or two. The quintessential venue will close or the band everyone is rooting for will break up or some other kind of calamity will befall us.

That or everyone just moves to like Philadelphia, Boston, or NYC and pretends like Connecticut doesn't exist. That happens a lot, there will be groups or artists from Connecticut who will do a tour and skip past us. As a result of how overlooked Connecticut is in a lot of aspects, we tend to be supplemented by our surrounding states, a lot of Connecticut bands will often play in West-Mass or Rhode Island or New York, sometimes more so than our own state.

Lucretia doesn't really fit in with any particular micro-scene but we don't give a shit about clout and we've been involved in the scene so long that we just play with anyone. Usually it's just people we're friends with, mostly punk or skramz bands, and we'll kind of be the odd metal band out but we always have a good time with it. We're friends with emo bands, hardcore bands, doom bands, powerviolence bands, every local show is more or less a mixed bill here and it always seems to work out in the end.



**What does the future look like for the path of Lucretia?**
No clue. We have a few shows lined up but nothing huge, we may try to do a weekend run with one of our friends or do another song or something, or we may break up before any of that happens, nothing is ever solidified. Maybe we'll fly out to California again if Post Nothing reunites.

One of the tenants we have as a band is that we don't care what we do and we don't try to get anything. That's probably going to sound really bad, but we're just doing this for fun. Don't get us wrong, we put effort into writing and performing our stuff, but that's it. Our social media presence is almost entirely shitposts, and we don't have some grand plan of blowing up or anything of the sort. We do things when we feel like it, whether it be shows or recordings or anything. It's just kind of an accident that people pay attention to us at all.

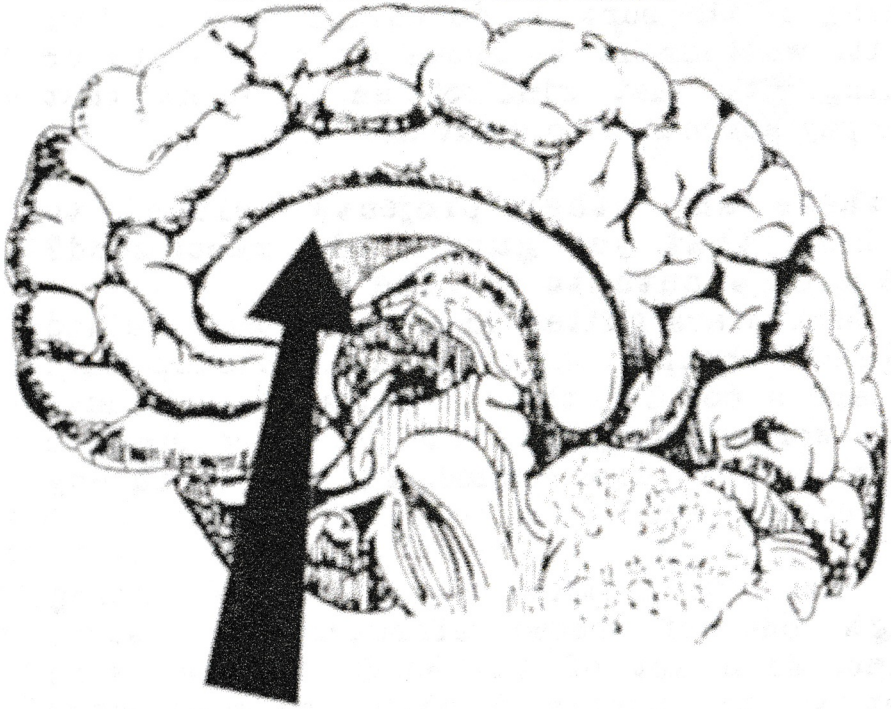
**Are there any other projects related to this band that you guys would recommend? Maybe even shoutouts to give?**
Yeah, Mark plays guitar in a d-beat band called ORDINANCE (https://theeordinance.bandcamp.com/). There are a couple other projects we each have in the works, ranging from 70's glam/punk to death n' roll to drone-noise, but none with any music released yet.

Right now, Connecticut seems to be going through one of those aforementioned scene vacuums, so a lot of the bands that we were closest to or identified with the most have broken up. There still is a lot of good bands in

the state right now but for the sake of brevity, if there's one Connecticut band that we're friends with that anyone reading should check out it would have to be KIDNAPPED (kidnappedpv.bandcamp.com/). Kidnapped is easily the best band in the state and they're all great friends of ours. Danny, Liam and Dakota are unstoppable grind-champions who rock hard and score and we love them. They deserve to be a lot more popular than they already are.

**Hey man, thanks again for going through all that!**
Thank you for having us on!

Stalk Lucretia with the following:
lucretiact.bandcamp.com
facebook.com/lucretiact/



# The BROWN Nose section

I was going to just call this the review section, but then I realize that all these reviews are written in a positive light. I'm the Stephen King of music and zine reviews I guess. Clearly I recommend listening to the stuff put out by the bands I've interviewed, so for the sake of saving space I'm going to leave them out. Also most of this stuff is available for name-your-price on Bandcamp, so don't be a greedy bastard like me and actually throw some money at these bands.

**Below the Sound - *Three***

In internet years, this album is ancient as it came out way back in 2005, and the band itself seems to be largely forgotten since they broke up in 2007. A real shame, because this is really great. Gives me a real nice *Repetition*-era Unwound vibe everytime I listen to it, maybe due to that onpoint bass or snappy drumming.

**belowthesound.bandcamp.com**

**Burnout - *Primal Code***

Three absolute bangers from one of the better acts in the modern LA powerviolence scene, also apparently acting as a promo for an upcoming LP that I'll be sure to watch out for.

**burnout.bandcamp.com**

**Cadaveric Fumes/Skelethal - *Heirs of Hideous Species* split 7"**

Mostly know about this one because I thoroughly enjoyed Skelethal's *Of the Depths...* LP, and I enjoyed this too. Both bands play your standard death metal style, and Cardaveric Fumes go for a more tongue-in-cheek approach with their lyrics, which I too appreciate.

**cadavericfumes.bandcamp.com**

**skelethal-franco.bandcamp.com**

**TheCheeseBurgerPicnic - Venom**

Disorienting grind with programmed drums and throat shredding vocals. All that is necessary for making a good 5-minute record.

**(thecheeseburgerpicnic.bandcamp.com)**

**Chem Club Issue One**
Chem Club is an art and photography zine with the occasional quick interview spliced in. There's one about this guy who did a road trip from California all the way out to South Carolina on a motorcycle that I was really digging

only to find out it lasted for like two paragraphs worth of material. But to be fair (and to not make myself look like the biggest douche), the point of this print was to publish visual works instead, and there is quality material to be shown. Personally I think the stuff by **Nicky Dolan** and **Anika Tropeano** would be my favorites, and the Ouija Board drawing by **Andrew Howell** is great as well. The second issue came out not too long ago, but I haven't picked it up yet.
**chemclub.bigcartel.com**

**Control Test** - *Verdadero Criminal*
Washington synthpunk group that worships the Screamers, The outro to "Sin Sentimientos" is even a homage to "122 Hours of Fear". I love the Screamers so this is all good news to me.
**ironlungpv.bandcamp.com/album/verdadero-criminal-7-lungs-112**
**controltest.bandcamp.com**

**Crushed!?** - *Sins of the Father*
Post-hardcore outfit from New Mexico that incorporates emo and math rock into their sound. There vocalist soars and their guitar interplay is on point. Got to see them live and they put on a great show. Major At the Drive-In and Alexisonfire vibes to be had here.
**crushedisdabomb.bandcamp.com**

***Fiendzine* Issue One**
This is a local zine done by the same guys from the Freakees/Archfiend Records/Voodoo Vinyl/whatever-the-fuck that's primarily composed of various artworks. On the first page it's mentioned that their goal is to put an issue out as often as possible, but seeing how there's only one issue put out so far I'd say they're fucking it up. There's this one interview with this band called the Schizos, which is very entertaining for as short as it is. Their vocalist described Lou Reed as a way cooler asshole than Bob Dylan, so you know that dude has good taste.
**(As far as I can tell, the only place to pick up a copy is Voodoo Vinyl. They might of sold out already, so HAD**

**Fucked Forever - *Fucked Forever***
Fitting name, as this is the sound of a big band trying to figure out whether they should continue to play or get the fuck out of the burning building that's falling apart around them. Psychotic noisecore not for the faint at heart. Try to catch them live if you can, they put on a good show.
**fuckedforever.bandcamp.com**

**Hyosis - *Entralasys***
A band where you could tag them as anything within the rock spectrum as long as you add a "post-", "noise-", or "avant-" in front of it. Might just sound like mindless droning at times but I assure you deep down there's some creepy off-putting shit going on. While I'm talking about this, I'd also recommend checking out the rest of the bandcamp page that put this out, Blue Mist Bands, which basically acts as the home for all the projects of this band's guitarist. His older material as **Sensory Deprivation** is especially the shizit.
**bluemistbands.bandcamp.com**

**Individual Distortion - *Deformed.***
Heavy Indonesian digital hardcore with the occasional downtempo and trip-hop interludes. "New Year, Old Bullshit" features some fire-ass bars from **Altarlogika**, a section of shredded beats, and ends with a nice R&B kinda thing. Good shits.
**individualdistortion.bandcamp.com**

**Intercourse - *Everything Is Pornography If You Have an Imagination***

Intercourse is a noisecore band fronted by what I'm assuming is a psychotic drunken homeless guy who realizes the irony in Trump supporters calling leftists cuckolds. Unpredictable riffage all neatly tied up with a wonderfully trippy cover. Hilarious lyrics as well, with highlights including.

*Your rock bottom is my Sunday night

*I postponed my suicide for this?

*I went towards the light, it was so white it lectured me on men's rights

*"Selling Fake Acid at Ozzfest"

**intercourse.bandcamp.com**

**Jesusegg - *Jesusegg***

This is pretty old as it came out in 2015, but I see virtually no coverage for this group so I might as well shed some light on it. They're a grind band with some pretty unique tricks up their sleeves. There's a couple of tracks on here with ska parts thrown in, so you can pickituppickitup and mosh at the same time. They even do those volume knob riffs Human Remains did all the time. Highly recommended.

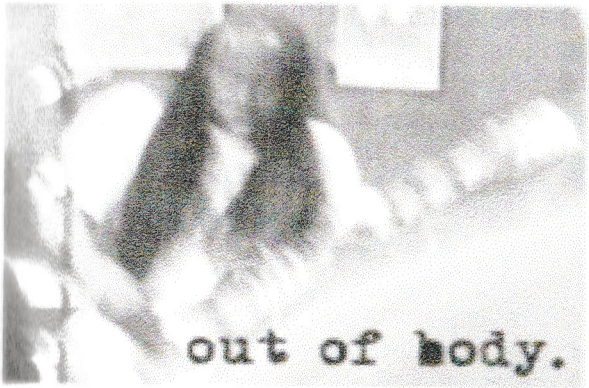
**jesusegg.bandcamp.com**

**Lead - *Demo 2018***

Somewhat breaking my own rule here since the guitarist for this band also plays in the Freakees, but the griminess of this hardcore trio pretty much makes this the follow-up E-Cigs album we sadly will never get.

**lead.bandcamp.com**

don't be like this asshole.
listen to good music like the
stuff I'm reviewing.




Leeches - Hav A Cement
Short and sweet Swedish synthpunk that's the equivalent to what I'd imagine would feel like having little alien leeches inserted into your leg after it fell asleep. "Eye Pulse" and "Clone" would be my soundtrack of choice if I was lifting off into space.
wearetheleeches.bandcamp.com

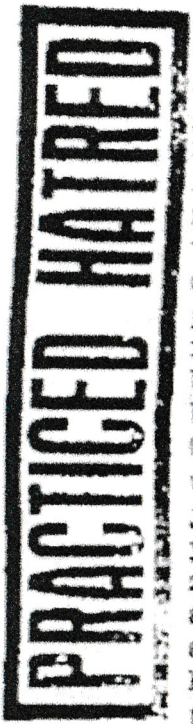
NoiSays - NoiSays
Twangy ass mathcore that dabbles in jazz, all with fret tapping added in for good measures. Lyrically it's well written and sometimes poetic without coming across as total purple prose. When that snare drum pops, man...
noisays.bandcamp.com
darktrailrecords.bandcamp.com/album/noisays

Out of Body - Voiceless
Space rock with some alt metal overtones, or maybe the other way around? All I know is this has a consistently wishy-washy mood and vibe that's equally catchy and sleep-inducing. That kind of descriptor would be used against most of the stuff I'm talking about here, but for what these guys are trying to do that's exactly how I'd want it to come out. The kind of thing I put on with the intention of only listening to the first two tracks only to end up listening to the whole thing.
outofbodytx.bandcamp.com

*Paranoise Fanzine*
This is a long-running metal and hardcore zine from Louisiana that I found out about a while back that allows their entire back catalogue to be viewed for free on their website. Being around since '93, the issues included interviews with various seminal bands

like Eyehategod, Acid Bath (both the legendary sludge band and the 80's hardcore group that no one remembers), Cave In, Thou, and even Type O Negative. Speaking of, their website is like a historical document for the Louisiana scene, with old demo tapes and flyers available for checking out. The interviews in the more recent issues are pretty bare bones admittedly, though the sole guy that writes the entire thing is a busy man so there's only so much he could do about it.
**paranoizenola.com**
**paranoize.bigcartel.com**

**Potion/Car Made of Glass split CS**
Split tape shared by two promising Cali acts within the grind spectrum. The deathgrind riffage and Pig Destroyer-esque vocal freak-outs on the Car Made of Glass side makes it the winner for me, but Potion is cool too as they're like if Jeromes Dream went up and said "fuck this" and threw all their instruments and gear down a flight of stairs. They even end their side off with this weird dance number!
**potionbandcamp.bandcamp.com**
**carmadeofglass.bandcamp.com**




***Practice Hatred. Practice What You Preach* Issue One (or Five?)**
*Practice Hatred* was an LA-based powerviolence fanzine that lasted for four issues, and was subsequently revived as *Practice Hatred. Practice What You Preach*. I never read the original issues, but I can say that I liked the interviews, layouts, and ad designs featured in this. The interviews in particular were nice and long, with lots of rambling about scene drama, tour stories, and how most of the guys in the bands interviewed have kids. Apparently one of the guys from Concussive got called a breeder by someone who found out he had a child. I would make a joke out of that, but had you told me a few years ago I would of said the same thing. This zine tends to fly by quickly, as this issue is already out-of-print, but the next issue is supposed to come out within this month so keep your eyes out for it.
**practicehatredfanzine.bigcartel.com**

Requiem of Torment - *The Creature With No Face*
UK mathcore group that switches members as often as Harlan Ellison gets divorced and remarried. They utilize synths and shit, so the whole thing has this vibe comparable to that of a 50's flick where the martians invade Earth and kill off the human race.
requiemoftorment.bandcamp.com

Riot Stares - *LP Promo*
Fuck yeah Riot Stares. They're a South Carolina-based hardcore band that utilize strange guitar interplay and mosh-worthy riffage. Their first two EPs are killer, and if this shows anything, the album will be too. Also, I'm like 80% sure their name is a Deadguy reference.
riotstares.bandcamp.com

S.A.D. - *S.A.D.*
Found this one out because they put a split with Snitch that they promptly deleted, then reissued in the form of this discography. Generally falls under the old-skool anarcho-crust-punk category, and special mentions go to "Damaged Goods", that one just has the most suffocating crescendo ever.
sadgv.bandcamp.com

SIGE - *Incumberent*
Experimental drum and bass with a cult theme that goes along with it. One track in particular sounds like the kind of thing that would play at a voodoo ritual and revolves around chanting.
sigex1.bandcamp.com

*Snare/Rush* Issue Three
This is a UK based fanzine dedicated to more extreme forms of electronic and industrial music, with fucked layouts to go with it all. I've only read through issue three since that one's available to read on their site, and that one has an interesting section devoted to a more recent development of metal/electronic fusion music

known as 'deathwave', a rundown of the 2017 Supernormal Festival (I'm going to pretend us Americans know what that is already), and interviews with experimental artists Lee Riley and Quebec, among other things.
**snarerush.co.uk**
**hliss.io/user/SnareRush**

**SeeYouSpaceCowboy/SecondGradeKnifeFight split 7"**
Solid split shared between the two bands comparable to a set of demonic twin mathgrind babies. Personally I prefer Knifefight's side, as that band in general scratches a very specific itch for me. Make grind anti-musical again. Anyways, I also suggest checking out some of the other stuff issued by Dark Trail Records, one of the billions of labels that put this out.
**seeyouspacecowboy.bandcamp.com**
**secondgradeknifefight.bandcamp.com**

**Sounding - Trepanation**
Such as this monstrosity. Sounding is a totally fucked techgrind outfit from New Orleans, and their debut is a hilariously cynical attempt by them to shit all over modern punk fashions and trends. Basically comparing meaninglessly 'thought provoking' bands that repeat the same rhetoric spoken by greater groups to self-indulgent pornography, and those who blindly accept such as the kind of people that think drilling holes in their own heads is a good idea, too. They also made a tape version through Already Dead Tapes.
**darktrailrecords.bandcamp.com/album/trepanation**
**alreadydeadtapes.bandcamp.com/album/a264-sounding-trepanation**

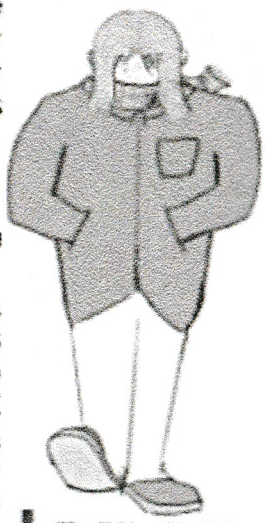
**The Sound That Ends Creation - *Roses and Thorns and Dead Unicorns***
A one-man band with the forces of a thousand screechy mathcore groups (noticing a trend yet?) that dangerously verges on the edge of being whitebelt-core. This one has a bit more of a cool jazz influence on it compared to his last LP, and there's enough bangers to warrant a listen to this "full"-length.
**thesoundthatendscreation.bandcamp.com**

hope to god this page doesn't turn out like shit

**Still_bloom - *Downer_***
Pretty nice nu-metalcore with some deathcore and screamo elements. That all might sound like a terrible combination, but I assure you it's actually done with competence at a slow burning pace. Only problem is that it all starts to wear thin near the end, but still, it has groove.
**thugcore.bandcamp.com/album/downer**
**stillbloom.bandcamp.com**

**Thrashing Mosadog - *The Mold Shambler Trilogy***
...Or, their first three EPs. According to their bandcamp page they were supposed to put out a new release for every month of 2018, but their last recording came out in April so I think it might be best if we call for a search team. Anyways, this is heavy-as-fucc death metal composed by a sole musician with soul. It got synths, drop tuning, and all the other good shit you'd hope to expect. Housewife Records issued a mini-CD set of this, but they might of sold out already so good luck getting a copy you eBay shark.
**thrashingmosadog.bandcamp.com**
**southwiferecords.bandcamp.com**

**T-Tops - *Disease***
AmRep worshipping noise punk, almost like a less-sludgy Whores. "Mouth for Hate" has a nice start/stomp beat to it, and I'd consider it to be the best of the three tracks. Side note. Why are all their album covers badly cropped and/or are in such shit resolutions?
**t-tops.bandcamp.com**




**Wristmeetrazor - *I Talk to God... But the Sky is Empty***
Metallic emotional hardcore in vein with stuff like later Love Lost But Not Forgotten. They released this in two separate parts, I guess to build hype.. I preordered their full-length album (which may or may not be out already depending on if I printed this in time) based on the strength of this, if that

says anything. Oh yeah their guitarist does SecondGradeKnifeFight so bonus points for that.
**wristmeetrazor.bandcamp.com**

**Zarlok** - *Dunce*
Good old fashioned sludge with grooves and cookie monster growls. The muddiness of it all really shines with "Meat Mouth".
**zarlok.bandcamp.com**

**Zoiocult** - *Vol. I, The Book of Herman*
Last math-thing I promise. Anyways, this group/release goes from active to wiped off the face of the Earth every few months (ala S.A.D.) it seems, so if you want to here spastic and apocalyptic hardcore where the vocalist does that scatting thing Scatman John and that guy from Korn does you better do it now. The guitarist for this band is working on a new project called **Cruel World Collective**, so I'd check that out, too.
**zoiocult.bandcamp.com**

**964 Pinocchio** - *Maximum Panic Explosion*
I lied! This is another volatile mathgrind band with screamo overtones, this time hailing from Tokyo, Japan. This one's a vast improvement over their first EP in my eyes, way heavier and less sloppy.
**964pinocchio.bandcamp.com**

**Various** - *Synthpunk Fanzine*
Compilation/minizine combo which features some pretty legit bands, in particular the atmosphere on the **Timing X** and **Komplikation** tracks are fucking unreal. I also like how "watery" the track by **The Devilings** sound. Don't know what's up with the cover, so make sure you hide it well so your mom doesn't find it and think its porn or something.
**glassretina.bandcamp.com**

**Various** - *Technology*
A nice comp composed of techstep-y drum and bass 'chunes by Russian producers, as released by Subdivide Records. What? This has little to do with the rest of the stuff I've talked about? Don't care, this is a good genre. COAL is going full electroni from now on.
**subdividerecords.bandcamp.com**

choke on a laugh fanzine

issue two out Spring 2019

Instagram:

@coalzine

# AND YOU'VE MADE IT TO THE END

**or, at least, you've skimmed to it. Either way, the effort of you doing so exists, and for that I feel a great appreciation.**

While I'm still in the rather sappy mood of applying sentimental value to every action I take upon finishing this issue, I would like to share a few ideas and other ramblings relating to this project's future. First, I'm already working on a second issue, which currently is planned on being released in Spring. Without giving away too much, interviews with New Mexico's **Crushed?!** and Palmdale's **Snitch** are in the works, as well as others.

I'm very much interested in including the artistic works of others for future issues, so if you have any art, comics, poetry, or so forth that you'd like to have included feel free to message me. Keep in mind that this is my project and I will reject submissions I don't want to have associated with me or COAL whatsoever, like fascist propaganda or whatever. Some old people might call this "entitlement", but I don't give a shit.

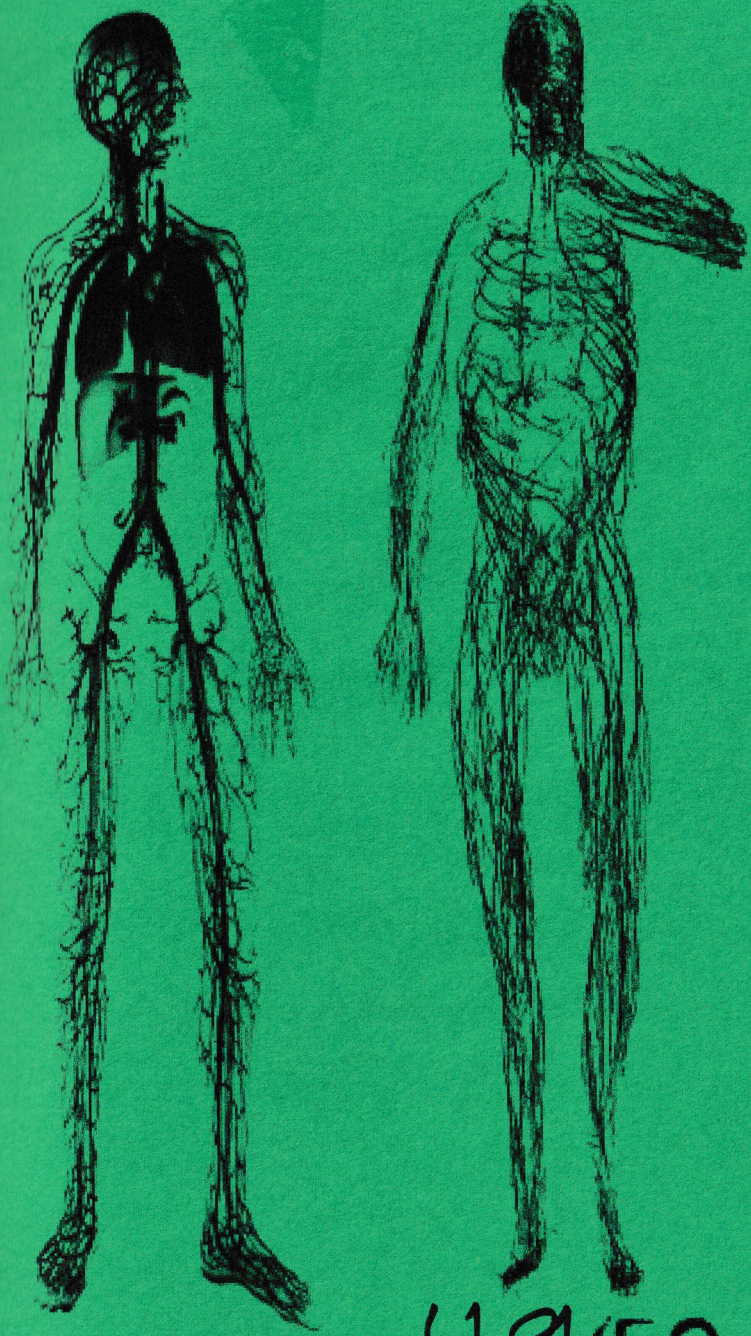
For future updates, I do suggest following **@coalzine** on **Instagram** as that's the only form of social media I feel like having to eat up the space on my phone. It's also the primary form of communication I prefer when it comes to questions/submissions/love letters.

As a teacher I had in Philosophy class said on a daily basis, "have a prosperous and joyful life, and may your endevours in learning how to open doors with your mind be fruitful." At least it was something like that. Anyways, I'm off to Arizona to find a sample of the Magnetic Saguaro Cactus and maybe get some seeds to keep in my garden. Wish me luck...

-S.O.S.

P.S. I checked... Lancaster Blvd still has all the cool stuff.

end transmission...



49/50

sometimes you laugh
so hard you
c h o k e .

no more than five us. dollars, thank you